The Musical Tempo

May 22d, '99

Vol. 4, No. 3

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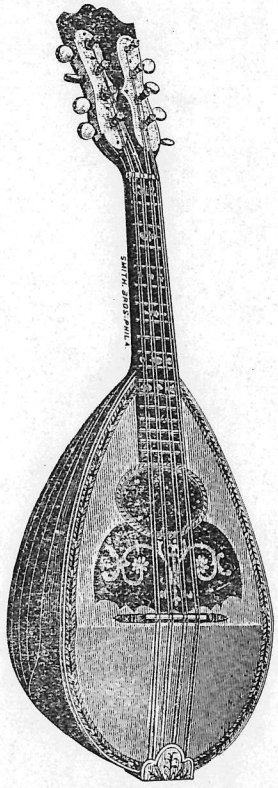

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THE MUSICAL TEMPO

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PHILADELPHIA, APRIL-MAY, 1899

IMPERIAL MANDOLIN CLUB.

The Imperial Mandolin Club, whose portrait we present here with, is at present engaged at the Hotel Rider, Cambridge Springs, Pa., where they are employed the year around Cambridge Springs is a noted summer resort and Hotel Rider one of the largest in western Pennsylvania.

The club is under the able leadership of W. I. Relf, mandolinist. The instrumentation and personal of the club is as follows: W. H. Cooper, violin and mandolin; C. Z. Hayes, guitar and piano; H. M. Kehr, flute and piccolo; W. S. Caughey, cello.

The club has one of the largest collections of mandolin music in the country, and through their playing at Cambridge Springs have made themselves in a comparatively short time well known throughout the country.

The club's standard as a musical organization may well be imagined when taking into consideration that they are under contract for a year at Cambridge Springs.

The club's success is mainly due to their leader, Mr. Relf, whose selection of music and ability has been of inestimable value to them.

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FARLAND-ARMSTRONG CONCERT.

After a period of nearly four years, Farland was in our midst. It looked like olden times, with Farland as the star attraction, Thomas J. Armstrong as conductor, and Mr. Gorton in the box-office. Witherspoon Hall, one of the finest concert halls in America, presented a scene to be remembered by every one present, and a deserved tribute to Messrs. Farland and Armstrong.

It was not a competition between banjo and mandolin clubs, but an artistic Farland banjo recital, and all due to the efforts of Thomas J. Armstrong, who, next to Farland, did more to elevate banjo music than any other man living.

It was an ideal concert night, and every banjoist of note in Philadelphia and the surrounding cities was there.

The program opened with (1) Overture to Italian in Algiers (Rossini), (2) Serenata (Moskowski), Rouds' "La Matinee" (Dussek), by Farland, who was warmly welcomed, and after his first sitting was recalled many times by the enthusiastic audience. After the rendition of his first number, "Overture to Italian in Algiers," it was plainly evident that since his last appearance in Philadelphia, Farland had not been idle. Splendid attack, flexible phrasing, refreshing spirit marked every measure of the lovely overture, and after the rendition of Paderewski's "Minuet," as an encore, the audience began to realize the true artist Farland is.

The "Palms" (Faure), harp solo by Signor Milano was admirably given, treating his audience to a surprise with uniform taste and technic. The possibilities of his instrument were surprisingly demonstrated.

Farland's second sitting included "Elfentanz" (Popper), and "La Preciosa" (Weber-De Beriot); as an encore he gave Robyn's dainty "Manzannilo." In the redition of "Manzannilo" Farland's harp attachment was much in evidence, his rendition of this simple and dainty melody proved that much variety can be introduced in a simple melody with the harp attachment, and that it is invaluable to every soloist, and that some day, sooner or later, it must be regarded as an essential standard attachment of the banjo when used as a solo instrument.

Messrs. Minges and Fischer, assisted by Sig. Milano, gave variety to the program with a mandolin and harp trio, giving selections from the "Fortune Teller." Their skill and precision were superbly displayed, and the audience showed their appreciation by wanting more of it.

One of the prettiest and most interesting events of the evening was the next number on the program by the Hastings Banjo Club, under the leadership of Miss Emily Hastings. A club of thirty pretty young girls in evening dress, rendered selections from "The Serenade" in a manner that reflected much credit upon their painstaking leader and instructor. So well were they received that they were obliged to respond to a vociferous encore, giving Armstrong's "Yellow Kids' Patrol." Flowers and applause were abundant, and they distinctly scored one of the hits of the evening.

In Farland's next and last sitting, the audience was treated to one revelation after the other. His first number (Chopin's) Valse, Op. 69, No. 1, was undoubtedly the prettiest selection rendered by the artist. All sorts of pretty harmony flowed from the instrument. It sounded like a banjo, like a violin, like a harp. It seemed as if the composition was written for the banjo. The intelligent audience present now realized what wonderful tone Farland was producing from the banjo, and how far in advance of other banjoists he was. No artist could have astonished his audience more than did Farland in the rendition of this number. It was simply beyond criticism. He was recalled many times, and at last some one in the audience called out "Kentucky Home," and with this number Farland bade his audience farewell, and we are promised another treat in October, with Farland again as the star attraction.

The last number, "On Guard" military polka (Armstrong), and "Realm of Beauty" (Armstrong) was given by the Philadelphia Banjo Club, composed of the following teachers: Thomas J. Armstrong, O. H. Albrecht, C. A. Dampman, Ed. C. Fischer, George Flora, G. W. Briggs, M. Rudy Heller, John Minges, C. B. Stretch, Jr., R. L. Weaver and Fred Stuber. The readers of the Tempo can imagine what a rattling good banjo club these people would make, especially under the leadership of Mr. Armstrong, the pioneer of banjo clubs and banjo club music. Well, your imagination would not have been disappointed in the least. Technic came and went in bunches, as it were; there was plenty of dash, every man in the club was in his happiest mood. They were all glad to be on hand at a banjo concert, and were happy to assist Mr. Armstrong in winding up one of the most successful banjo concerts given in Philadelphia. Mr. Armstrong deserves much credit for his effort in bringing Farland to Philadelphia and giving the banjoists of "Banjotown" such a treat.

HERE AND THERE.

Don't tune the bass to B on the banjo. It is out of date.

Cullen & Collins, the famous "talking machine" banjo players, put in all their spare moments practicing new records.

"Rag-time" music is easy on the banjo. Indeed, some banjoists say it is nothing more nor less than banjo music.

Alfred A. Farland, the classical banjoist, sometimes uses up a bundle of strings before he gets tuned up to his satisfaction.

It is said that there are really not more than three or four first-class female banjo and mandolin players in this country. There is really no good reason why this should be so.

The big publishing houses of New York are turning out some fine banjo arrangements, George Lansing's work in this direction being particularly good. This noted Boston player has probably done more in the arranging line for the banjo, mandolin and guitar than any one else. Thomas J. Arm-

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The Late Van L. Farrand.

Mandolin clubs and players suffered a serious loss in the death of Van L. Farrand.

Mr. Farrand was recognized throughout the country as one of the foremost composers of mandolin music, having also won distinction as a mandolin soloist. His compositions of which his "Story Teller" waltzes had won for him a wide reputation were unusually pleasing and pretty, and his loss will be felt keenly by all mandolin clubs especially.

He was a favorite among his many friends, and beloved by all his pupils.

Mr. Farrand had been ill but a week. He was married but four months. The funeral was conducted from his mother's residence in Chicago.

The widow, Mrs. May E. Farrand, will continue the sale of his music from her present home, 873 Jackson Boulevard. Chicago.

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THE FIRST STEPS IN THE STUDY OF HARMONY.

R. M. Tyrrell.

Almost every musician or amateur who has begun the study of harmony has met their first setback in endeavoring to avoid dissonances.

Faults of progression are not so likely to occur in writing for mandolin, with guitar accompaniment, because it rarely happens that the "stock" chords of the guitar, if properly applied, will produce a dissonance. But in writing for mandolin clubs, where each instrument is carrying a particular voice or part, the faults known as consecutive fifths, or octaves, are often apt to occur, and thus cause a most disagreeable and dissonant effect. They can occur also where the solo and accompaniment are to be played simultaneously on one mandolin. Also in banjo and guitar solos.

In order to avoid those faults, the following laws of progression must be observed:

First. Each part should move to that tone in the succeeding chord which causes the least motion.

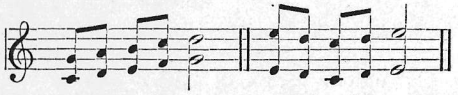
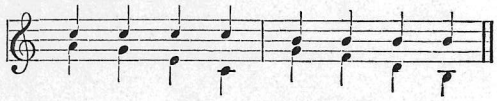
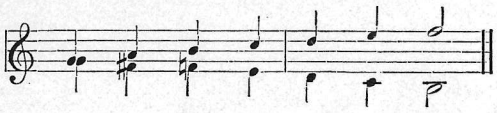
Second. If two chords following each other contain a mutual tone, the voice or instrument having it in the first chord should continue it in the second.

Third. Two perfect fifths, or two perfect octaves, must not occur consecutively between any two parts.

The student will discover that all of those laws cannot be observed in all cases. As an illustration, let him look at Ex. B. in the last number, in the second bar, the second mandolin has observed the second law (G in the dominant is natural with the fifth of the tonic). This throws the third of the chord in the tenor, above the alto, which is wrong; but had this note been placed an octave below, and the first law been obeyed, the tone causing the least motion would have been C, and this note continuing till the sixth bar would have caused still greater faults. It must be remembered, however, that the scale, with every note harmonized, can scarcely be considered as a normal melodic condition.

There are three kinds of motion—parallel, oblique and contrary.

When two parts ascend or descend together, it is called parallel motion, and is the cause from which consecutive faults usually result. (See Ex. 1.)

Ex. 1. Parallel motion, consecutive fifths and octaves.

Ex. 2. Oblique motion.

Ex. 3. Contrary motion.

When one part remains stationary and the other proceeds upward or downward, it is oblique motion. (Ex. 2.)

When two parts proceed in opposite directions, it is contrary motion, and this is the best remedy for consecutive faults. (This motion gives its best effects when used between soprano and bass.) (Ex. 3.)

PUBLISHERS.

Unless you have a copy of Richard L. Weaver's "Selection from Carmen," your club is incomplete. A trial copy of this composition will convince one of this fact.

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THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

PHILADELPHIA, May 22, 1899.

EDITORIAL.

Subscribers receiving the "Tempo" in a PINK wrapper will understand that their subscription has expired with that issue, and to avoid delay, RENEW at once in order that you may have the assurance of receiving the next number.

Each number of THE TEMPO contains twenty-four pages, therein containing four pages of the finest banjo, mandolin and guitar music written by the best composers. The music alone, not saying anything of the many interesting articles that appear in each issue is worth many times the price of subscription, which is but 50 cents a year. Let us have your subscription NOW. You will never regret the amount spent.

If you are interested in music, you cannot afford to be without the TEMPO, it is especially adapted and edited to the needs of the amateur and professional musicians. Every issue contains special articles written for the mandolin, guitar and banjo, while the original music therein is of the very best. In the TEMPO an immense amount of valuable material and music is offered at a very low price. At fifty cents for a years subscription to the TEMPO, you receive $7.00 worth of music, and an inestimable quantity of instructive articles. Every day you postpone subscribing to the TEMPO you lose money. NOW is the time to subscribe not *later*.

Concerts.

Philadelphia is to have the Banda Rossa at Willow Grove Park and Inne's Famous Fifty at Woodside Park

Owing to the lack of space and the unusual number of concerts given the past two months we are obliged to *cut* many flattering notices of concerts.

At the Y. M. C. A. Hall, Des Moines, Iowa, a farewell recital was given by the pupils of F. I. Newell. The excellent work done by the pupils speaks much praise for the efforts of Mr Newell, who has been a chief factor in the musical life of Des Moines. Mr. Newell, after nine years residence in Des Moines, leaves for Chicago, where he expects to take up his work in that large field. He will be missed by all his friends, for a more modest, gentlemanly instructor would be hard to find. J. W. Meyers, a prominent St. Louis teacher, takes charge of Mr. Newell's old field.

Levin Recital.

A large audience gathered at Lehman's Hall last night, the occasion being a recital given by Miss Gorgie Masson, soprano; Mr. C. J. Levin, mandolinist, with Mr. Alfons U. Schinult as accompanist. A select and varied programme was rendered, including many numbers from the greatest masters.

Mr. Levin, the mandolin virtuoso, proved himself master of the instrument in his brilliant expression and faultless tecnique. Especially pleasing was his perfect, clear and fluent tremolo, producing the rich, prolonged tone that has always been heretofore accredited the violin. Selections were given by Mozart, Paganni, Mascagin, Mendelssohn, the Fantasie De Concert, from "Faust;" Haydn's "Austrian Hymn," with variations, and "Leonard's Duetto," perhaps, bringing out most strongly the possibilities of an artists touch.—*Baltimore American.*

Mandolin Club at Indian School.

America now boasts of a full blooded Indian mandolin club, and possible the only one of its kind in this country. The Indian school at Carlisle, Pa., has for some time had a band of sixty pieces, and one whose reputation as a musical organization is not locally confined. Their repertoire contains principally the higher grade music, and at present they are practicing hard for their trip to the Paris exposition. It is the intention of Major Pratt, President of the College to have his mandolin club of thirty-two Indian girls to give concerts in connection with the band. This is indeed a true novelty, and one in which Major Pratt should be congratulated. The students seem to appreciate the Major's efforts in their behalf, as each and everyone is fond of her instrument, and unusually studious.

Major Pratt was fortunate enough to secure the services of Mr. Frank S. Morrow for the girls, and this means much to the club, as we doubt if a better instructor and a more conscientious worker could be found between Maine and California. Under the instruction of Mr. Morrow and with the promising material presented the club's success as a musical organization is assured.

Following is the personal of the club.

MANDOLINS.

Alice Gotelay, Luzena Tibbetts, Julia Shaycan, Zenobia Calac, Kittie Silverhells, Bettie Welsh, Ella Ronero, Alice McCarthy, Constance Laue, Violetta Nash. Alice Hayes, Laura Parker, Elizabeth Williams, Christine Majoda, Mamie Ryan, Sarah Riene, Ella Sturm, Jeanette Rice, Effie Marinon, Susie Papin, Annie Smith, Rose Nelson, Della Magee.

GUITARS.

Zenobia Garcia, Alida Johnson, Celcia Metoxen, Sophia Americanhorse, Eva Rogers, Zenobia Calac, Annie Parnell, Earney Wilbur, Lucy Ramone.

PUBLISHER'S NOTES.

Have you received your subscription to THE TEMPO?

Ten cents in silver is all it requires to obtain "Sporting Royal," a two-step for two mandolins and guitar. R. R. Hogue is the publisher.

Why not send in your fifty cents for one year's subscription to THE TEMPO now? You will never regret it.

Sig. C. Mann can supply many good things just from the press for banjo, mandolin and guitar. See his advertisement.

If your music is not before the public as you think it should be, then write the Hall Music Company, New York city, and they will place it for you.

A perusal of Arling Shaeffer's full page advertisement will show many pieces of interest to both teacher and artist. Mr. Shaeffer's "Elite" Methods for Banjo, Mandolin and Guitar are too well known to require any introduction.

The success that Gad Robinson is having with his publications is most flattering. His "On the Banks of the Hudson" Waltzes especially have enjoyed a large sale, it is an attractive composition full of good melody, and deserves success.

B. A. Bloomey, teacher and publisher, of Manchester, N. H., has just issued piano parts to his club pieces, a list of which appears in his ad. They have been in demand during the annual concert season, having proved to be just the thing for large orchestras.

Mr. G. Muder's initial effort as a publisher has been very successful. He has just composed and published two very pretty selections, "Like a Lovely Rose" and "Forget Me Not." Although arranged as mandolin duos, they are not difficult, and can be used with beneficial results in teaching.

Louis Shoneman, publisher, Philadelphia, was fortunate enough to secure two hits by Samuel Lapin, "The Lucky Coon" and "Darkies Delight" by this popular composer have had an immense sale, notwithstanding they have been just published a few weeks ago. Both selections can be obtained for piano, band orchestra, mandolin, banjo and guitar.

W. O. Barnwell, of Chicago, offers two new pieces this month for two mandolins and guitar, for 27 cents. He has just added a number of good club selections and mandolin solos to his catalogue. If you are interested you would do well to write him. See his offer in this issue.

Otto H. Albrecht's series of mandolin music is meeting with much favor. Parties subscribing to his series of mandolin music express themselves well pleased, as it affords an excellent opportunity at a low price to secure many times two dollars worth of music, and at the same time to select *good* and suitable selections for their clubs. Mr. Albrecht reports many new subscribers to his new series, and many flattering letters to the merit of the composition published. See his ad.; it will interest you.

If your compositions are worth "publishing," they are worth "pushing," and THE TEMPO will put your music before the public. Advertising rates will be furnished for the asking.

The Ramsdell Music Co., of Boston, are doing an excellent business with their banjo music, the catalogue contains compositions by such able writers as Lansing, R. G. Morse and others.

MERCERSBURG ACADEMY

Banjo, Mandolin and Glee Clubs.

The gratifying success of the Mercersburg Musical Club continues. The management have undoubtedly observed wide judgment in the selection of Mr. Frank S. Morrow for their instructor, as the press and public pronounce the club's work better than ever, and if comparison be made with other large clubs, Mercersburg need not take a back seat. In an educational way as well as athletic Mercersburg Academy is far in advance of any like college.

The generosity of Dr. Irvine, president of the college, cannot be too well appreciated. For several years he was leader of the Princeton Glee Club, and takes an active part and interest in the welfare of the clubs.

The clubs gave concerts at Mercersburg April, 27, Shippensburg, April 28 and Chambersburg, April 29. The press comments of their work, as well as the solo work of Mr. Morrow were indeed flattering, and we regret lack of space prevents us from printing same.

MANUFACTURERS.

There seems to be much merit in F. J. Bacon's "Neverslip" banjo bridge, besides being used by the leading players throughout the country, it has recently been catalogued by a number of the leading jobbers. The jobbers and dealers as well as the players know a good thing when they see it.

The "Fairbanks Electric" is rapidly being recognized as the leading banjo among the best teachers and players of the country. Among the shipments being three $100.00 instruments across the water, and are at present making some fine instruments to order for several leading players, in fact there is a distinct advancement in the *tone* of banjos, the teachers and players demanding an instrument capable of holding its own, whether played with orchestral or piano accompaniment, or for solo or concert use.

Graupner & Meyer, the well-known manufacturers of mandolins and guitars report an unfaltering increase in the demand for their instruments. They have just added to their regular styles a handsome instrument for professional use, having an extension fingerboard to D. Their catalogue, a very attractive one, containing portraits of the leading artists using and endorsing their instruments will be mailed you on application.

H. A. Weyman & Son are as busy as they can be, and have been for some time past. At their factory they are working full time to meet the demand for their popular "Keystone mandolins, guitars and banjos." In speaking of their business Mr. Weyman said their sales this season were far in advance of last, and that they were sending their goods to all parts of the country, where they have met the hearty approval of teachers and players. A catalogue can be had on application. See their ad. in this issue

'TIS SAID.

Sousa taught harmony at fifteen, and became an orchestral conductor at the age of seventeen.

Samuel Siegel continues to astonish his audiences throughout the East.

Farland played nearly one hundred and fifty recitals during the present season.

Valentine Abt will soon issue a mandolin instructor, that will contain many new and original ideas.

Rochester, N. Y., boasts of a teacher with more nerve than any fifty teachers combined.

Signor Pettine has again been engaged as soloist, appearing with Reeves' band, throughout their tour.

PUBLISHER'S NOTES.

Valentine Abt's "Golden Rod" has just been published for almost any combination of the small instrument. Owing to the increasing demand and large sale Mr. Abt was obliged to issue these additional parts.

Never publish music without advertising it. It may be ever so good, and contain unbounded merit, but, remember, the public want to know this as well as you.

The Dallas March, is the title of a new composition issued by the E. B. Guild Music Co., Topeka, Kansas. It is needless to say it is having a large sale, as the melody and arrangement are all that could be expected.

The Ramsdell Music Co., of Boston, are doing an excellent business with their banjo music. The catalogue contains compositions by such able writers as Lansing, R. G. Morse and others.

Walter Jacobs announces a few of his many publications for club music in his ad. With a catalogue of over 250 publications one should be able to obtain several excellent numbers for club.

If you are looking for good banjo solos, Stephen Shepard's catalogue contains some good ones.

It is a rather hard matter for one to find two better overtures for club than the two advertised by Rogers & Eastman, whose ad appears in another column.

The method a teacher uses is part of his success. The best method for mandolin, banjo and guitar, is none too good. C. L. Partee's American Conservatory Methods for these instruments is now being used by the leading teachers, and they pronounce it one of the best they have ever used.

For a dollar bill the Wyoming Music Co. agree to send ten banjo duets. Bargains like this are not found every day and would be well worth investigating before it is too late.

H. E. McMillin, the popular band and orchestra music publisher and musical instrument jobber, of Cleveland, has lately added to his publishing department an excellent catalogue of music arranged for two mandolins, guitar and piano. Although this catalogue is still young, it contains no "trash," and we bespeak for him success in this line.

His new hits for this month are "Hurricane" March, by **Theo. A. Metz, of "A Hot Time in the Old Town" and "Fiddling Silas" fame, and "Pride of Hoboken," Two-step, by J. A. Fourrier. See his ad. and list in new music column.**

A more practical method for guitar than Henlein's, we are sure is not to be obtained. It embodies the knowledge of years of teaching in a simple, practical manner. Teachers can hold their pupils by using it, as the exercise and studies are such that the pupil will enjoy them. Cut out the Greone Music Co.'s ad. in this issue, mail it to them, and you will receive a trial copy for almost nothing.

Good results can never be obtained without advertising, and for getting your music before the public try an ad. in THE TEMPO.

"The Dallas March" is the title of the new composition issued by the E. B. Guild Music Co., Topeka, Kansas, it is needless to san it is having a large sale, as the melody and aarangement are all that can be expected.

LET US BE THANKFUL.

The following was given us by one of America's prominent banjoists:

It happened that not far from New York city a select concert was given in a small city. The talent engaged comprised musical artists from New York and Boston. Among the artists engaged was the leader of one of Boston's Symphony Orchestras; on the "Menu" was also a banjoist.

The concert opened with a selection by the orchestra, followed by a soprano, and a brilliant selection given in a faultless manner by one of New York's leading pianists. Next, and No. 4 on the programme, was a banjo solo. The banjoist made a somewhat flashy entrance, placed his chair, and after tuning a new bass string began his performance. He had not gone very far with his fumbling rendition when the leader of the Symphony Orchestra, who was standing in the wings talking to Carl Mueller, the celloist, glancing at his programme, said: "Mueller, look here." The celloist, glancing at the programme, read the following:

Violin Concerto, Op. 64 .....Mendelssohn
John Smith.

The only man living playing this selection on the banjo.

By this time the banjoist, who should have been practicing one of Farland's primary exercises, was "falling all over himself" with the bass string out of tune.

The celloist's eyes met the leader's, who smilingly said: "Let us be thankful."

HERE AND THERE.

It will be of especial interest to mandolinists to know that C. J. Levin, mandolinist, will accept concert engagements, beginning season 1899-1900.

The mandolin orchestra of thirty-two Indian girls would be quite an attraction at the Paris exposition.

The banjo and mandolin clubs at Irving College continue to improve under the able tuition of Frank S. Morrow. While the clubs have been at work but a short time, their work is said to be a pleasureable surprise by those who have heard them.

Ed Frener, director of the Apollo School of Music, gave a very successful concert May 11, assisted by the Girard Mandolin Club, Fred C. Meyer, Mandolinist, Edw. O'Keefe, humorist, and Miss M. C. Dunnelly, Soprano. The Grand Orchestra of sixty performers under the direction of Mr. Frener, played in a manner that reflected credit upon their instructor. A large audience was present as is always at Mr. Frener's annual concert.

F. J. Bacon gave a banjo recital at Worcester, Mass., under the management of H. W. Davis, the popular teacher of that city, Mr. Bacon's playing was a revelation to his audience, we regret hat lack of space prevents us from publishing several fine press-comments. He was engaged for another recital to begin this fall.

Mr. Farland assisted by the Boston Ideals and the Imperial Quartette gave a fine concert in Steinert Hall, Boston. All the seats were sold, and fifty admissions after the concert began. It was a triumph for the banjo, the work of Farland, the Ideal's and Imperial Quartette being magnificent.

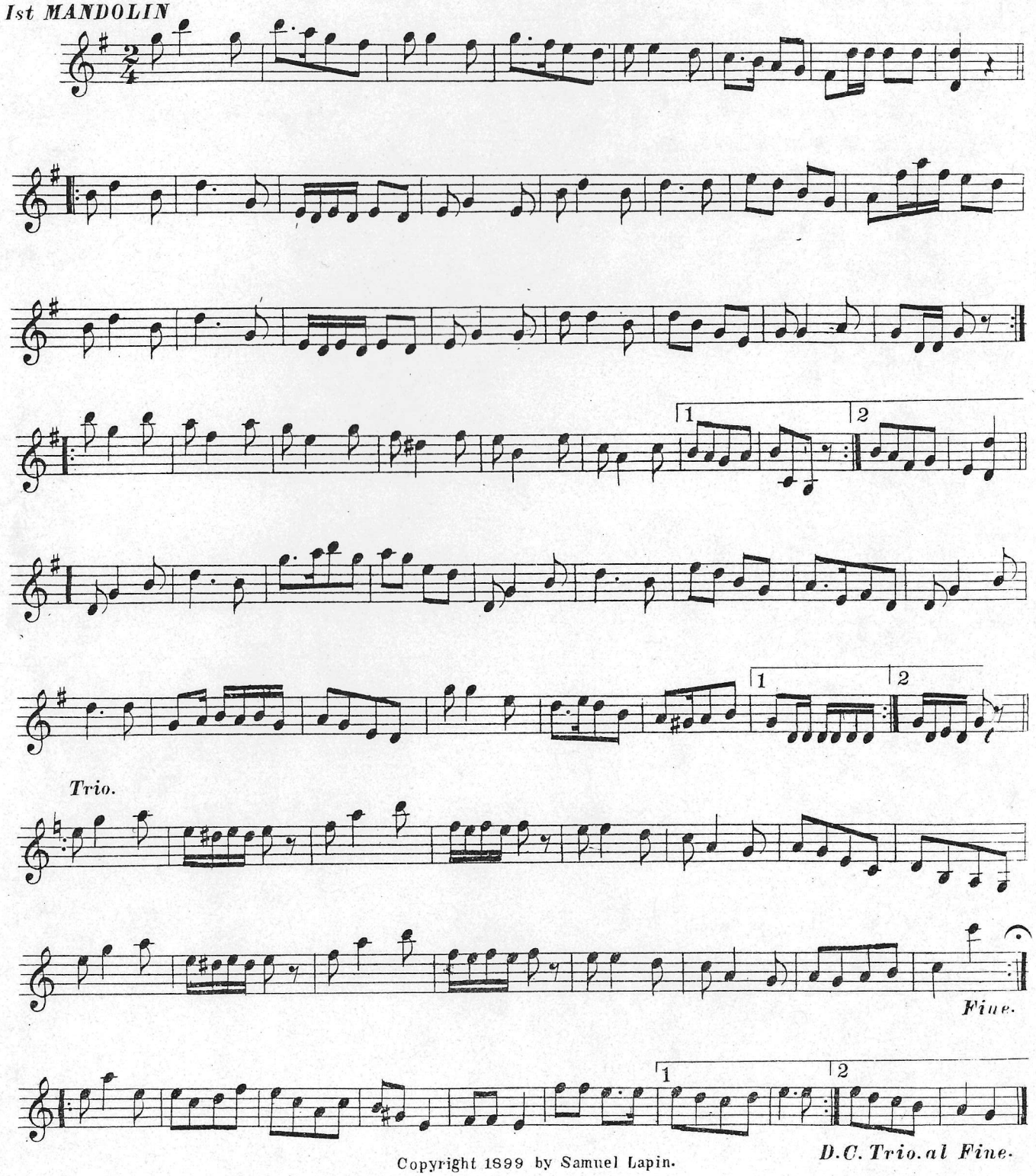
W. G. Collins. of Cullen and Collins the famous banjoist, is spending some of his time lately composing for the banjo. Mr. Collins is a devoted student to the elevation of the banJo and his connection with Cullen and Collins has done much for the instrument. They have had the honor to play for several Vice-Presidents, Senators and Governor and other numerous legal officials of Washington.

A LUCKY COON.

CAKE WALK AND TWO STEP.

Arr. by Fred. C. Meyer. Samuel Lapin.

Slow.

1st MANDOLIN

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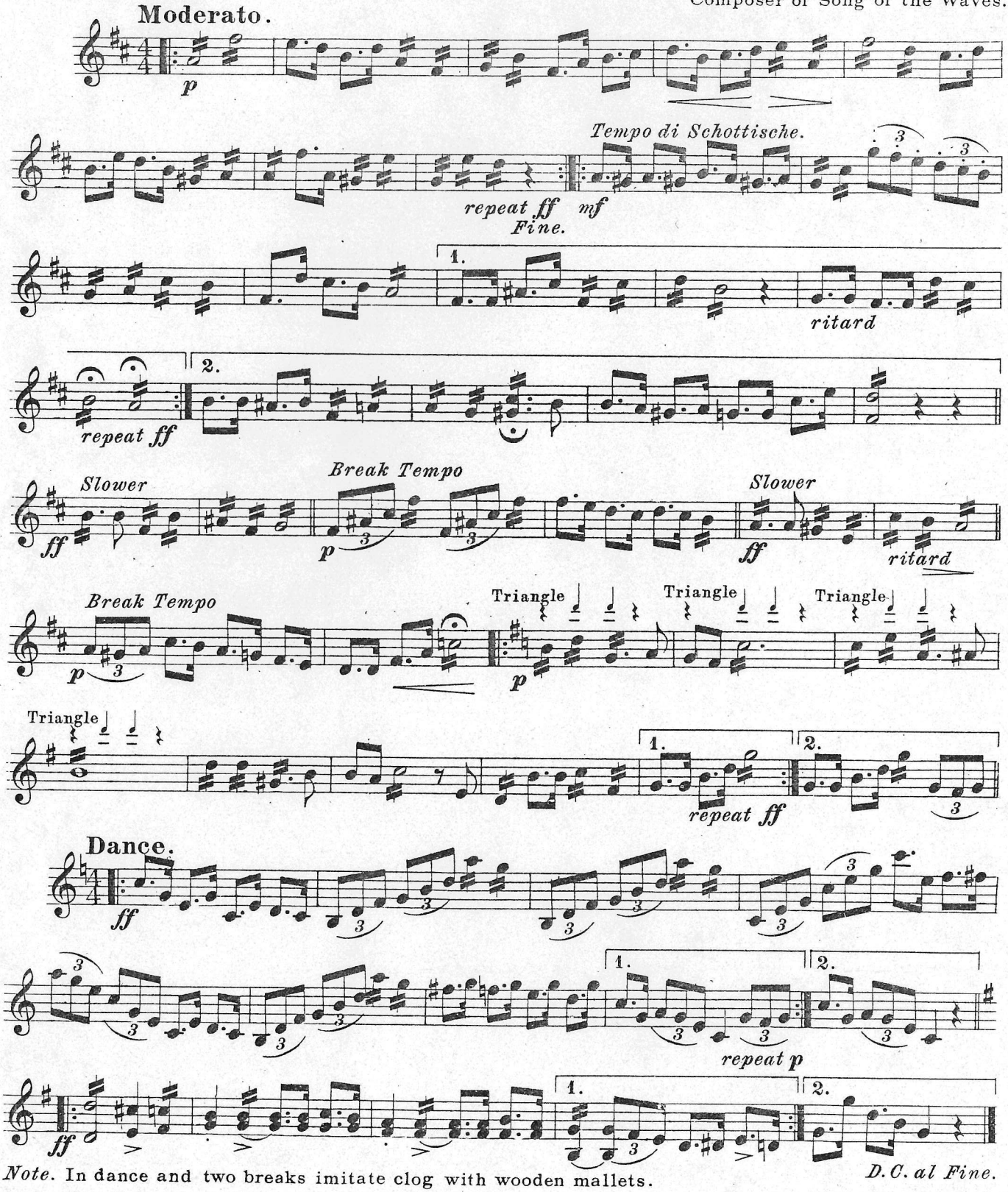
Respectfully Dedicated to the
DELPHIAN MANDOLIN & GUITAR ORCHESTRA
Springfield, Mass.

WHISPERING WINDS.

Song and Dance Schottische.

1st MANDOLIN. *10 Cents.*

By WILBUR N. WINANS.
Composer of "Song of the Waves."



Note. In dance and two breaks imitate clog with wooden mallets.
Use Triangle in key of G. See 2nd Mandolin!

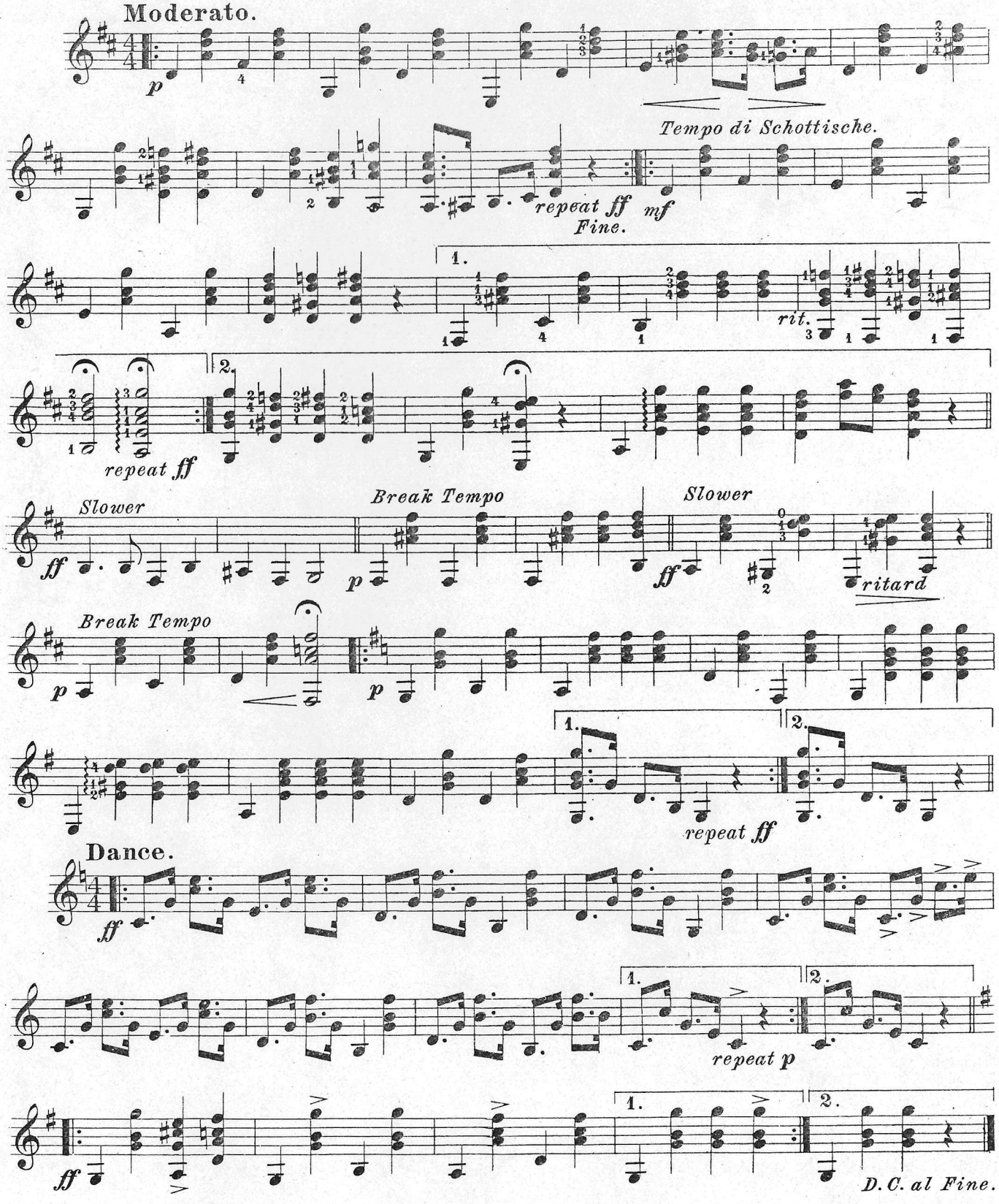
D.C. al Fine.

Copyright 1897 by S.C. Roberts Music Co.

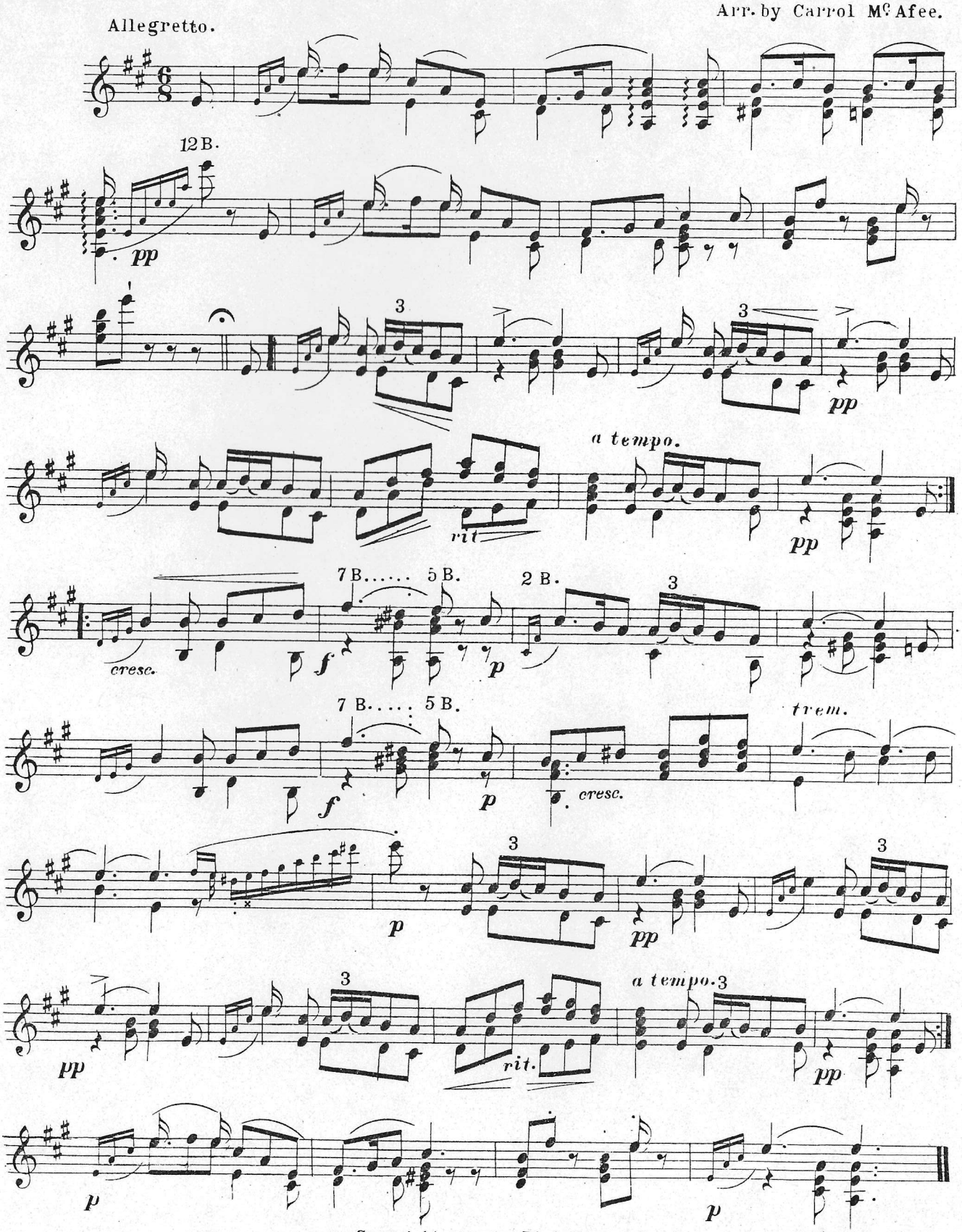
WHISPERING WINDS.

Song and Dance Schottische.

GUITAR. *10 Cents.*

By WILBUR N. WINANS.

THE SHEPHERD BOY.

BANJO SOLO.

G. D. Wilson.
Arr. by Carrol Mc Afee.

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Wm. H. Keyser & Co., Phila. Pa.

Subscribe for THE TEMPO, 50 cents a Year

New Music

Publishers sending us music to be entered in New Music column must invariably write their name on wrapper, enclosing slip marked "New Music," in order to receive prompt attention

H. E. McMILLIN, Cleveland, O.
Two Mandolins, Guitar and Banjo.

"Pride of Hoboken," J. A. Fourrier . . . . . $ .60
"Hurricane," T. A. Metz 60
"Harriett Polka," E. D. Haug 40
"Colored Waiters' Cake-walk," C. H. Yahrling 40
"Mia Querida," E. D. Haug 40
"Liebeslieder," V. O. Fuchs 40

WALTER JACOBS, Boston, Mass.
Mandolin, Guitar and Piano.

"Heart So True," W. Jacobs 90
Three Mandolins, Guitar and Piano.
"Prince Charming," H. P. Eiffell 70

C. S. MINTER, Little Rock, Ark.
Two Mandolins and Guitar.

"Crack Military March," C. S. Minter 60
"Sounds from Arkansas," " " 50
"Cubanna Concert Mazurka," " " 60
"The Bass Solo Waltz," C. S. Minter 40

CHAS. P. RICKER, Waltham, Mass.

"Los Cadettes March," C. P. Ricker 50
"Bohemian Girl," " " 40

WALTER JACOBS, Boston, Mass.
Three Mandolins and Piano.

"Montclair Galop," A J. Weidt 90
Three Mandolins and Guitar.
"Heart So True," W. Jacobs 90
"Montclair Galop," A. J. Weidt 70
Two Banjos.
"Montclair Galop," A. J. Weidt 70
"Over the Waves," W. Jacobs 50
Two Banjos and Piano.
"Montclair Galop," A. J. Weidt 80
"Over the Waves," W. Jacobs 75
Guitar.
"Prison Song," W. Jacobs 30
Two Guitars.
"Christmas Eve," E. M. Keating 30
Folios (Guitar.)
"Original Solos and Duetts" 1.00

C. S. MINTER, Little Rock, Ark.

"Maze March," C. S. Minter 40
Vocal.
"Only a Picture of a Brown Eyed Girl," H. N. Files 40
Piano.
"The Leader March Two-Step," C. S. Minter 50

N. S. LAGATREE, Saginaw, Mich.
Two Banjos.
"The German Patrol," N. S. Lagatree 50
Banjo.
"Spring Long," N. S. Lagatree 30

CHARLES. P. RICKER, Waltham, Mass.
Guitar.

"Song of Marguerite," C. P. Ricker 40

BROOKS & DENTON, New York.
Banjo.

"Aunt Jemima's Cake-Walk," Brooks & Denton 50
Vocal.
"My Billee," H. Leavitt 50
Piano.
"Aunt Jemima's Cake-Walk," C. J. Rockwell 5
"Ragged William," Frank P. Bauta 50
"The Gondoliers Reverie," Paul Rubens 50

THOMAS GOGGAN BRO., Galveston, Tex.
Vocal.

"Don't Mind Me Boys," Lorace Kahr, Jr. 50
Piano.
"On to Spain," M. T. Mathison 50
"Visions of Paradise," L. N. Griffin 40
"Our Victorious Navy March," Ruth Mint 50

H. E. McMILLIN, Cleveland, O.
Piano.

"Pride of Hoboken," J. A. Fourrier 50

C. H. YAHRLING, Youngstown, O.
Piano.

"The Hero's Victory," C. H. Yahrling 50
Mandolin and Piano.
"Cinderella Soot," March and Two-Step, C. H. Yahrling . . .40

PUBLISHER'S NOTES.

Teachers looking for good guitar solos for their pupils would do well by turning to Smith & Zubins ad. which appears in this issue.

Before trying all other music dealers for mandolin music write the Hazen Music Publishing Co., of Chicago, and they will fill your wants.

Twenty-five mandolin solos and six reels, for 20 cents, is Claude S. Maiters offer. Such offers are seldom announced, so don't hesitate or you may get left, as such bargains can't last long.

Are you interested in the banjo, mandolin or guitar? If so, THE MUSICAL TEMPO will be a great help to you.

We would call our readers attention to the "New Music" column, in which will be found a great many "good things" just from the press.

There seems to be a disposition on the part of some banjo players to want to play classical music to the exclusion of the more modern compositions, and it has been noticed recently that some teachers seemed to be imbued with the idea that "classical" music is the "real" thing. Now, while this class of music undoubtedly represents the higher art of musical education, a certain amount of discrimination should be used. The banjo public, as a rule, prefers the more popular selections. Nine-tenth of the music is of a modern character; nine-tenths of the performers play popular selections. I would respectfully recommend that teachers give this matter careful consideration.

The two new arrangements advertised herein by F. Gillman & Co., is just what is wanted, and in order that you will not miss a GOOD thing better send for it NOW.

C. L. PARTEE'S AMERICAN CONSERVATORY

PRICE $1.00 EACH

Mandolin, Guitar and Banjo Methods

ARE PRE-EMINENTLY THE BEST STANDARD INSTRUCTION BOOKS OF THE TIME.

Concise, explicit and thoroughly up to date—they are the most practical, scientific and comprehensive ever published.

For a two cent stamp we will mail you descriptive circulars, catalogues and complete information concerning our celebrated publications.

C. L. PARTEE MUSIC CO.,
PUBLISHERS.
KANSAS CITY, MO.

NEW SUCCESSES

"HURRICANE" March, by Theo. A. Metz, Composer of "A Hot Time in the Old Town."

"PRIDE OF HOBOKEN," Two-Step, by J. A. Fourrier.

Both endorsed by prominent players

Two Mandolins and Guitar, 50c.
Two Mandolins, Guitar & Piano, 60c

Send for complete catalogue. Also illustrated catalogue of **"Criterion"** Instruments.

H. E. McMILLIN
127 Superior St., Cleveland, O.

27c. **Pays for the two NEW pieces issued this month** for 2 Mandolins and guitar.

Give me your subscription for my **NEW ISSUES** at **80% Disc.**

Here's a good offer that may impress you:

Any TEN pieces on my Catalogue 3-4 off. Cash, Money Order, Stamps or bills.

BARNWELL
1220 Michigan Ave., CHICAGO, Ill.

SOMETHING NEW

Serenade Reverie

"Like a Lovely Rose."

Two Mandolins and Guitar (double notes "cued" in 1st Mandolin part, makes a splendid solo with guitar) one of the prettiest compositions ever written for these instruments. 'Runs" and solo in Guitar part, lovely melodies, sure to please, very easy, yet good, 75c.

Fantasia "Forget Me Not" solo and duo for 1 Mandolin, melody in down strokes. Tremolo accompaniment, beautiful, brilliant, yet easy, 50c.

Both compositions designed for players of limited abiiity, fine for teaching Sent postpaid on receipt of price. Send money order (no stamps). One-half discount on above prices.

G. MUDER
Mandolin Virtuoso
Box 375 Auburn, N. Y.

New Music for Clubs

BIG HITS

Mazzoni Waltzes, 2 M. & G.	.60
Imperial Two-Step, 2 M. & G.	.40
Imperial Two-Step, 2 B., 2 M. & G.	.70
Silver King, S. & D., 2 M. & G.	.40
Silver King, S. & D., 2 B., M. & G.	.70
Piano accompaniment to all the above	.25

The above are new and very easy with catchy airs played by big clubs (100 players) and all the small clubs. Sample copies will be sent to clubs at 50 per cent. off.

PUBLISHED BY

B. A. BLOOMEY
Teacher of Banjo, Mandolin and Guitar.
999 Elm St., Manchester, N. H.

THE HITS FOR '99

FOR

One or Two Mandolins and Guitar are

"Cindrella Scot," The Kake-Walk Hit of '99	.50
"Susan Snowball's Soiree," Darkey Characteristic	.50
"Joy and Pleasure Waltzes," A fine set of Concert Waltzes	.75

Don't Fail to Order a Copy of

"Cindrella Scot" and **"The Heroes Victory"** Two-Step, for the Piano
They are sure winners

THE C. H. YAHRLING MUSIC COMPANY
YOUNGSTOWN, O.
Write for Catalogue

SIGNOR PETTINE'S Latest Compositions

"Impromptu," mandolin duo - .50
"Cradle Song," mandolin and piano, .50
"Valzer Studio, mandolin solo, - .60

Brilliant Compositions for Concert Use

EDW. A. MEYER & CO., Publishers
3439 MARSHALL STREET
. . . . Philadelphia

Subscription Recitals by world-famous banjoist, **Alfred A. Farland** have been successfully managed by teachers, dealers and others in hundreds of cities, towns and villages throughout the length and breadth of this country. His printed instructions and elegant advertising matter will enable YOU to do likewise, and make money without risking a dollar.

Write for particulars AT LEAST THREE MONTHS IN ADVANCE of the date wanted.

Samples of **Farland's Concert Adv. Matter,** circulars describing FARLAND'S NATIONAL SCHOOL FOR THE BANJO, and the IMPROVED HARP ATTACHMENT FOR THE BANJO, also a catalogueof FARLAND'S SHEET MUSIC PUBLICATIONS, and two pieces of FARLAND'S BANJO MUSIC will be sent FREE to any address. Enclose two 2-cent stamps to pay for postage. Address

The A. A. FARLAND CO., 365 W. Boulevard, New York City

Standard Overtures

FOR MANDOLIN CLUB

COMPLETE and in the ORIGINAL KEYS

ERMINE, Jakobowski

FLOTTE BURSCHE, Suppe

(Others in Preparation)

Mandolin Solo, 40c. Mandolin and Guitar, 75c. Two Mandolins and Guitar, $1.00

Send for Catalogue

ROGERS & EASTMAN, 340 Arcade, CLEVELAND, O.

GRAMOPHONE RECORDS

BY THE

"FAIRBANKS ELECTRIC"

LABRATORY OF THE GRAMOPHONE CO.
Philadelphia, Feb. 10, '99.

MESSRS. CULLEN & COLLINS, Banjo Soloists.

DEAR SIRS:—The records which you have made for this company are Extremely Satisfactory, all loud, clear and well-played and a perfect reproduction of the banjo tone, and we congratulate you on your success in this line.

Yours Respectively
C. G CHILD, Mgr.

The Prettiest, Easiest, Slickest, Artistic Music for 1 or 2 Banjos ever published

If not as represented, return it immediately and I'LL REFUND YOUR MONEY. This offer good January, February and March, 1899, on all orders sent to me accompanied by cash. Mandolin, Guitar and Banjo parts separate.

A Straight Tip, Galop	.50	Dancing in the Moonlight,	.30
Those Jingle Bells, Galop,	.50	The Coon's Eye, Patrol,	.30
The Dickey, Galop,	.50	The Office Boy, Jig,	.30
Montgomery Guards, March,	.40	Full of Life, Clog,	.30
The Silent Band Parade, Two Step,	.40	The First Dance,	30
Pretty Belle, Waltz,	.40	A Fond Good Bye, Waltz (solo only),	.40
The Little Joker, Waltz,	.30		

Composed and Published by

WALTER STEARNS, Station A, Boston, Mass.

Steans' Banjo Bridge, 10 Cents.

The Hit of the Season

"The Maine's Anniversary"

March and Two-Step.

Easy but brilliant. Arr. by H. S. Lawrence

Mandolin solo, 30c. Mandolin and guitar, 40c.
Two mandolins and guitar, 50 .

Until July 1st, prices as follows:

Mandolin solo, 15c. Mandolin and guitar, 20c.
Two mandolins and guitar, 25c

ALBERT SHOTT, Publisher

OAKLAND, KANSAS

Two Big Hits

"A Lucky Coon,"

AND

"The Darkies' Delight,"

Two-Step and Cake Walk

Piano solo	50
Mandolid solo	25
Mandolin and Pano	50
Two mandolins aud guitar	50
Banjo and Piano	50
Band	50
Orchestra	75

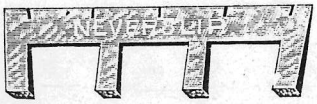
Send for Catalogue

LOUIS SHONEMAN

Publisher

8th AND CHERRY STREETS

PHILADELPHIA, PA.



BACON'S "Neverslip"

BANJO BRIDGE.

This Bridge is "Non-slipping."

Combines all the points necessary in first class banjo bridge, With the adhesion to head under most violent usage. **Send 10c for sample, stamp or silver.**

F. J BACON **Hartford, Conn.**

OFFICE OF O. H. ALBRECHT

Publisher of

HITS FOR MANDOLIN CLUBS

. . . . 1200 Arch Street

PHILADELPHIA, June 1st, 1899

DEAR SIRS:

We have just received from our printers the greatest of all Negro Melodies for two Mandolins and Guitar, entitled

"Dinah's Birthday"

This fine composition is the 5th number of Weaver's Continuous Mandolin Club Music, Series No. 2. The subscription price is only $2.00 per year. A new piece is added regularly on the 15th of each month, until you are supplied with 12 of the finest compositions ever published for two Mandolins and Guitar. The following numbers are now ready:

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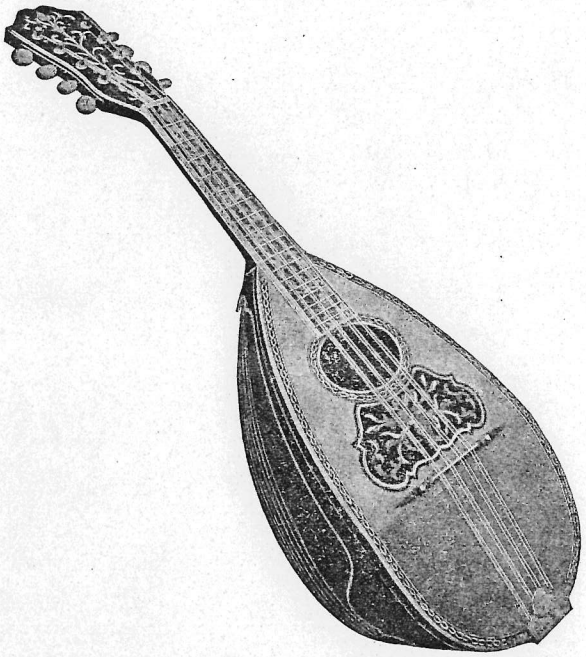

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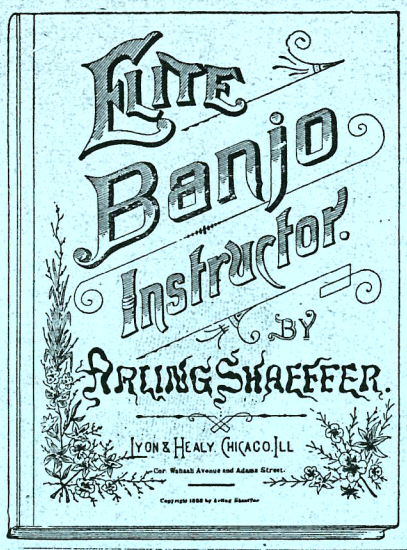
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Mandolin, with Guitar or Piano part		**1.00**
TONE POEM	Mandolin Duet,	**.50**

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